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The American Organist

FEBRUARY, 1951

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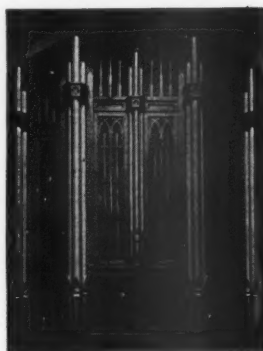
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BRATTLEBORO

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BECAUSE of existing world conditions I should like to speak briefly to all who are interested in the development and future of THE AMERICAN ORGAN.

I think it is fair to say that in the past twenty years a greater development has taken place in the character of the organ in this country than in the character of any other art form. The organ now is being recognized as a worthy musical instrument by both the musical public and by musicians. Because of the speed and force of this development, thoughtful persons seek to become aware of extremes in the building and playing of the instruments.

In exactly the same way in the rush to re-arm our Country, values must be studied and extremes recognized so that precious things will not be sacrificed to no avail in an hysterical reaction to danger. The last war forced American organ building to come to a standstill, while in Germany, where the epitome of resourcefulness was obviously necessary, organ building continued without interruption.

The organ building facts are:

1. Materials, although many are critical, are used in such negligible amounts as to be totally disregarded in a war effort.
2. Personnel involved are, for the most part, older men not readily adaptable to mass production in skill or temperament.
3. Plants and equipment are generally not efficient for unit production because of space and machines designed for artisan-type work.

The most powerful consideration of all, however, is that the organ has earned its place as an integral part of Divine Worship and it is through the Church, in the most important sense, that the struggle for freedom must be fought against the Anti-Religious ideology.

I respectfully call these factors to your attention and can say that the Associated Organ Builders of America are endeavoring to present the details to the proper authorities so that the future may have the heritage protected that so many of us have worked long to create.

G. Donald Harrison

(G. Donald Harrison)
President

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REPERTOIRE AND REVIEWS

Organ Hymntune Music

Bach—All Glory be to God on High, a Chorale Partita, G, 22p, md, Concordia \$1.50, a delightful chorale with 17 variations, and whether or not Bach did write it, makes so little difference when our object is music and not history; since the variation form by its nature is more an effort to show ingenuity, it would make better recital material than service; shouldn't our services be totally devoted to a true religious—never musical—objective?

Paul Bunjes—All My Heart This Night Rejoices, Ef, 4p, me, Concordia 75c, a fluent piece of counterpoint with the theme in the Pedal, pleasant music to hear, for church or recital.

Buxtehude—How Lovely Shines the Morning Star, G, 11p, me, Concordia 85c, not one of Buxtehude's best, but good church music.

Charles Chaix—Two Choralpreludes, 3p, me, Grand Orgue 65c, What God Does, and O Thou Love of my Love, two quite genuine pieces of musical message for even the finest church services; needs more heart than technic, and the service will be better for such preludes.

*Dethier-ar.Bedell—Prelude on Dies Irae, Efm, 2p, me, Grand Orgue 60c, smooth church music of good quality.

*Kunc-ar.Bedell—Adoremus et Laudate, Bm, 3p, me, Grand Orgue 60c, devotional music for good churches, the kind of music the profession needs to foster.

Max Reger—As Jesus Stood Beneath the Cross, Gm, 4p, e, Grand Orgue 60c, here we have a grand way to use harmony, for this piece was conceived harmonically; harmony is not at all used because the composer doesn't know what else to do; for all time, unless the charlatans ruin it, harmony will be

lovely in the hearts of laymen. This is good for church and recital.

Max Reger—Christ Ist Erstanden, D, 5p, md, Grand Orgue \$1.00, also excellent Reger but hardly good enough for recital (where music's one prime purpose is pleasure & entertainment) so confine it to services where it fits and where no music has any right to draw attention to itself and away from the religious purpose of the service.

Max Reger—Come Holy Ghost Lord God, F, 4p, e, Grand Orgue 80c, splendid church music, again using harmony as it should be used for the moods it alone of the three fundamental elements of music can create; use it in your services if you have a heart.

Max Reger—From Heaven Above to Earth I Come, Dm, 5p, me, Grand Orgue \$1.00, a combination of harmony moods at their best and the development of a structural idea in the Composer's mind, and if the player has a rich organ, lots of gadgets to make the richness easily available, and a heart still tuned to music, here is exactly what his audiences and congregations will welcome. This is the kind of stuff no instrument other than the organ can adequately interpret.

*Reger-ar.Bedell—Sleepers Wake a Voice is Sounding, C, 3p, md, Grand Orgue 80c, a piece of preludial music that should have a fine effect if begun softly and built up to wake up that sleeping congregation and make them really hear that call to arms.

Alfred Sittard—Two Choralpreludes, 8p, me, Grand Orgue 80c, the usual type of music written in this style on a hymntune as bond between musician and layman; good enough for your services, and probably more understandable than much of such music.

Dr. Healey Willan—Six Choralpreludes, 13p, me, Concordia \$1.50, good church music, excellent workmanship but not too much, rather more of an effort to provide music for the services of good churches where entertainment was kicked out decades ago.

Summer Session — ORGAN INSTITUTE — July 22 to Aug. 18, 1951

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Margaret Weber
Organist, St. Paul's Methodist
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"The Organ Institute is of great value, particularly to the advanced student, in presenting a variety of ideas in interpretation and technique, in giving a wider acquaintance with organ literature, and

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No. 1, Jullien's Trio on Tone 4, Nivers' Recit for Vox Humana, de Grigny's Duo, most of it clean-cut contrapuntal writing that would be interesting to hear if the organ's wealth of colors is used to advantage.

No. 2, Chambonnières' Piece Lente, Boyvin's Dialogue en Fugue, Dialogue de Vox Humana, Duo.

No. 3, Jullien's Dialogue Tone 5, Gigault's Prelude Tone 1, Lebegue's Prelude & Fugue, Boyvin's Prelude Tone 1.

No. 4, d'Andrieu's Fughetta Ave Maris, Cabezon's Tiento Tone 1, Tiento Tone 2, de Grigny's Dialogue de Flutes.

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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says what he thinks without apologies

Dr. Roland Diggle—Triptych, 9p, Schubert \$1.00, three show pieces under one cover, a Solemn Prelude, Pastoral Prayer, Carillon, planned for use as prelude, offertory, postlude. Unpretentious music of moderate difficulty. I believe you will find them practical and worth playing.

H. Alexander Matthews—Twelve Organ Pieces, 35p, Elkan-Vogel \$2.50, an admirable collection of short practical numbers by that master-craftsman whose fairly recent two books with pieces based on familiar hymntunes have become popular; organists use them in a number of ways—preludes, postludes, suites of two or three, and as background music where such a thing is needed. This new book of original pieces will serve the same purposes; while they are perhaps a little more difficult than the hymntune pieces, they can be read at sight by the average organist, and will prove valuable to the young student. I like all twelve, but especially Chanson Elegiac, Canzonnetta, Chanson de Nuit, Prelude on a Gregorian Theme. All the music is on the quiet side and will go well on a small organ or an electrotone. By all means see this fine collection.

Pfatteicher & Davidson—Church Organist's Golden Treasury, Vol. 2, 174p, Ditson \$3.50. I reviewed Vol. 1 some time ago; it is good to find Vol. 2 of equally high standard. This one goes from G to M, by the titles of the chorales used. Walther is represented 24 times, Bach 17, and

the others include Buxtehude, Kittel, Krebs, Pachelbel, Scheidt, etc. The primary use is for prelude & postlude. Such music should be used in moderation; used Sunday after Sunday, as I've observed some organists doing, this type of music becomes deadly dull. The Sunday before Christmas I listened by radio to organ and church music from 6:15 a.m. to 10:30, and so help me, I have never listened to so much deadly dull music in my life. I did not hear one number that in any way expressed the joy of Christmas. The choral stuff was perhaps better, but even so it lacked any semblance of joy. Not once did I get the impression that the singers were singing for the joy of singing but rather that it was a business and that if they took their eyes off the conductor he would knock their teeth out. The 15-minute program by Andrew Tietjen's 'Trinity Choir' from St. Paul's Chapel, New York, was best, but the choice of music was over the heads of 90% of the millions who should have been listening. A really gosh-awful performance of Holst's 'Christmas Day' drove me to my recordings, and what a joy to listen to choral records made in Vienna. I've gotten away from the Golden Treasury; use it with discretion.

"CONTROL INFURIATES ME"

A reader has had his fill of two great evils

"Am I a sucker! Paid \$6.00 bus-fare and took off a day in a rushed season to hear a Hammond electrotone demonstration put on by a music store. Pianissimo tone was sweet & pretty, but all bass and loud treble were of the explosive Hammond electrotone variety. A friend just sold an organ to a church here—if the organbuilder can get political permission to build organs now. That asinine effort at fooling people by worthless measures of control infuriates me."


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Organ Transcriptions

*T. Albinoni-ar. Walther—Concerto F, 10p, me, Concordia 85c, simple fluent contrapuntal music in the good old style before harmony came into vogue to save composers from displaying their poverty too painfully; give this colorful registration, daintiness of style, and your audiences will bless you.

*Bossi-ar. Bedell—Offertoire de Paques, F, 4p, me, Grand Orgue 80c, in the mood of a pastorale or barcarolle, pleasant music for Palm Sunday or Easter.

*Karg-Elert-ar. Bedell—Miniature Preludes Suite, 12p, me, Grand Orgue \$1.50, 7 pieces, with the novel plan of providing spaces at the top of each piece for the individual organist to note his own chosen registrations.

*W. Middelschulte-ar. Bedell—Chromatic Fantasie & Fugue, 14p, d, Grand Orgue \$1.50, an interesting and rarely used work, the main interest is an attractive short fugue theme, though the Fantasie might well prove attractive if given plenty of dash & freedom. No indication of what it was originally written for, but it fits the organ admirably.

*Mozart-ar. Goldsworthy—Alleluia, F, 6p, md, J. Fischer & Bro. 60c, apparently devised to be used to accompany the choir if so desired, but as an organ solo it is delightful music for any occasion; Mozart had so much music in his heart that he never had to try to fool anybody. Its melodiousness and sincerity are enormously welcome in these days of bluff & nonsense among would-be composers.

*Prince Ernst Sachsen Weimar-ar. Bach-ed. Buszin, C, 10p, md, Concordia 85c, an interesting foreword, pleasant finger-exercise music that is most welcome today, melodious, rhythmic, toccata-like, with good opportunity for one of the organ's most effective idioms, alternate phrases on contrasting manuals. This piece ought to be heard often.

*Richard Wetz-ar. Bedell—Toccata, Em, 4p, e, Grand Orgue 80c, a grand little recital piece when you want to give your patient audience a little pleasure, or perhaps astonishment at your ability to play snappy notes, and it's all true music unspoiled by waters beyond the composer's depth.

General Service Music

A—Dr. T. Frederick H. Candlyn—"Benedictus es Domine," Am, 5p, me, Witmark 18c, English text, a dynamic setting by that dynamic organist who is trying to force a little new life into his sedate church. You'll like it; much unison; much strength. Brief and to the point.

*A—Adam Drese-ar. Willan—"Round me falls the night," G, 4p, e, Concordia 16c, W. Romanis text, a simple musicianly anthem for the best churches, austere rather than appealing.

A—Garth Edmundson—"Lead me Lord," A, 7p, e, J. Fischer & Bro. 18c, Psalm text, a lovely setting, sane harmony

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AW—Richard T. Gore—"O come let us sing unto the Lord," A, 10p, md, J. Fischer & Bro. 20c, Psalm text, an effort to set the text somewhat forcefully or even dramatically; regularity of measured music means nothing, rhythm is rather used to heighten the meaning of the words—all of which is good. The hymn-like style of block chords is varied in the middle section by a 2-part passage, and the final four measures reach their climax with the aid of a genuine organ accompaniment. For every fine chorus of women's voices.

A—Will James—"Preserve my soul O God," Bfm, 6p, me, FitzSimons 18c, Psalm text, using pleasing harmonies under smooth melodies to make an excellent setting of the text, one of the best and good for all competent choirs, providing the congregation understands the exalted purpose of music in the services.

A5—William J. Marsh—"Thou Art Near," Af, 7p, me, Gray 18c, O.W. Holmes text, a melodious, appealing anthem, opens with a lovely solo for high voice, and at the end adds a 5th voice over the chorus which is not essential, nor does it contribute to the message a congregation will get. A fine anthem wherever cultured human beings congregate.

A—Haydn Morgan—"Turn Thou unto me," Fm, 5p, me, J. Fischer & Bro. 15c, text by Composer, an anthem that will be better than its Composer makes it if the organist will ignore the tyranny of measured music and think a lot more of the words; the music is sane, quite often forceful and beautiful. You can deliver a real message to your congregation if you have the heart.

A—Dr. Carl F. Mueller—"Ye are the light of the world," C, 6p, me, Carl Fischer 20c, Bible text, the fourth in the set

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of six 'Sayings of Jesus,' and like all the others, a practical setting for practical choirs, to be used for its text rather than for any lesser considerations. All interest is centered on the text, without extra effort to create musical beauties. More church music fails because it thinks too highly of itself; it rarely fails when it thinks first of its religious message.

A—Samuel Walter—"O Lord support us," F, e, Gray 15c, the famous Newman prayer, one of the most beautiful in the Episcopal prayerbook, splendid for singing instead of speaking; use it that way, not as an anthem.

*A—Healey Willan—"Father of heaven Whose love profound," Ef, 4p, e, Concordia 16c, E.Cooper text, an old hymn mildly dressed up for the choir, true church music at its best.

*A—Healey Willan—"Rise crowned with light," F, 5p, me, Concordia 18c, A.Pope text, another fine old hymn fixed up for choir; whether or not congregations will really sing hymns, such things as this are of great usefulness because they are unadulterated church music with an ancient air of genuineness about them.

A—Healey Willan—"Sing we triumphant songs," D, 8p, me, Concordia 18c, a festival anthem useful at any time but especially for Ascension season, sturdy music of severe type for good choirs and congregations.

A—"Seasonal Anthem Collection," 70 pages, 17 anthems, J. Fischer & Bro. \$1.25, original works by Kinsley, Coome, R.K.Biggs, Melrose, Dunkley, Oppel, Whitford; arrangements from Neidlinger, Hildach, Bach, Balakireff, Schuetky, Tchaikovsky; some are straight 4-part, others have occasional divided-parts, one goes quite fully into multiple-part arranging. Here's a collection of good church music, one of the choice items being an arrangement from a Bach cantata, "Now winter fades from sight," which is good for the congregation and superb for would-be composers to study. This makes a collection of good anthems at less than 8c each.

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*CM—Brahms-ed.Garden—"Alto Rhapsody," Cm, 19p, me, J. Fischer & Bro. 75c, with church text by Dr. Moment and organ accompaniment by Dr. Garden, for men's chorus with alto solo; Brahms guarantees the quality of the music and its having something to say, Dr. Garden guarantees the superlative quality of the organ accompaniment and hooray for that, and Dr. Moment, Presbyterian clergyman, guarantees admission of the work into the Presbyterian services; so what are you waiting for? Some day no great piece of music will ever be aimed at the church until it has an organ accompaniment.

CW—Robert Elmore—"Fire came down," E, 16p, d, Gray 25c, Bible texts, piano accompaniment of unusual sparkle, for only those who have real competence not merely in notes but in spirit and imagination. Looks good.

C8—Marcel G. Frank—"Glorious Creation," D, 20p, me, J. Fischer & Bro. 75c, M.Freeman text, piano accompaniment, so it would therefore be intended for concert; it's a poetic appreciation of the coming of light after night, and it makes surprisingly beautiful and original music from first to last note, with the piano playing a most important part. For concert it would be superlative; it means something intelligible. No composer can manufacture music like this; it depends first on the inspiration of a beautiful idea capturing the imagination, and once that happens, the composer must work furiously to capture the muse before it vanishes. Seems as though Marcel Frank did just that.

CW—Robert Hernried—"Gossamer Threads," 9p, me, J. Fischer & Bro. 20c, a song about "Saint Mary the Mother," with a sparkling piano accompaniment to give it life; the composer doesn't much care where his chords go, depending on the piano figuration to cover that. Looks good for concert.

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Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

Reviewing music is an interesting assignment, but one in which words may be used at times to conceal the reviewer's real meaning. There are three groups to consider: 1. the composers, to whom a word of encouragement at the right time is worth its weight in gold; 2. the publishers, who risk their investment at all times, and who, by presenting certain types of things, risk what is more valuable—their reputation; 3. the readers, for whom reviews are ostensibly written, the last group but most important.

This last group have neither time nor opportunity, as a rule, to go over a multitude of publications. They should be able to turn to the reviewer and ask what in all honesty is the character of each work, and whether it is, or is not, what they need for their individual choirs and congregations. They are entitled to a frank reply to the best of the reviewer's ability. Their needs should take precedence over any desire to help the composer or publisher (laudable as this end may be) since only as the requirements of performance are sincerely met can either composer or publisher exist.

Unnecessary though these comments may seem to be, we make them because of their application to the reviews that follow.

The astounding Dr. Robert Leech Bedell has added to his Edition le Grand Orgue a group of choral works by older English & German writers, some of which have not been obtainable for years. We shall name only those that are of more general interest & worth. There are three Bruckner settings of "Tantum ergo," all with English and Latin texts, the best of which is the No. 1 for 2 sopranos, contralto, tenor, bass. This exquisite work Dr. Bedell has put into the key of D; we prefer it in C, which makes the tessituras better, less strain in unaccompanied singing. Any good or fairly good choir can do it. A good Lenten anthem is Rheinberger's "Sorrows of my heart"; if you are so young you do not know his choral works, begin with this one. For an introit at Easter time, why not try Bruch's "Jesus our Lord has risen," short, easy, brilliant, strong? Dr. Bedell also gives his edition of Schubert's "Song of Triumph" and West's "Out of the deep"; why he selects these two we do not understand, as they are fairly well known. There are more arrangements, and good; price is reasonable. Dr. Bedell will be glad to send you the full list. But for his Bruckner, Rheinberger, and Bruch, our gratitude.

Concordia will be blessed by many choirs & congregations during Holy Week for their new edition of "The Seven Words of Christ on the Cross," edited by Richard T. Gore, who has put it at a pitch where it really sounds and has given it a singable English text that is a fine literary work; tempos & dynamics are suggested; format of the work is perfect. Our congratulations, first to Mr. Gore, then to Concordia, for a fine technical job. Complete score 95c, choral sections 20c. There is also the Concordia Treble Series in 2- or 3-part. Some we are not too keen about, but here are four in which many junior choirs will be interested: Martini, "On the Mount of Olives," 1684, 5c; Staden, "The eyes of all wait upon Thee," 1634, 5c;

"O praise the Lord," 12c; "It is a good thing," 12c. This last is in the nature of a round and is interesting.

Concordia also issues A Series of Anthems Based on Hymns for Mixed Voices, by Dr. Healey Willan. The title is a bit involved, and a bit of a misnomer, as some of these are hymns with free accompaniment. But two are real hymn-anthems beautifully done: "Round me falls the night," "Hosanna to the living Lord." These two are the Healey Willan we have respected & admired so much these many years. A good average choir will get great joy out of singing them.

J. Fischer & Bro. send two good anthems and two cantatas; anthems: Kathryn Rawls' "Eternally Rejoice," for Palm Sunday, 2-part junior choir, martial rhythm, exultant crowd, joyous hosannas—all in fine text and melody; worth while, easy, 16c; and Edith Lang's "Awake this happy morn," 3-part women's chorus with added tenor and bass parts; a strong, swiftly-moving melody to a beautiful 15th-century text; easy, yet brilliant; 16c. The cantatas are fine music, but we approach them hesitantly. Dr. Charlotte Garden, than whom there is no better to make an organ arrangement, has added an organ accompaniment to the Brahms "Alto Rhapsody," with new text by Dr. Moment. The original text is dismal, hopeless, we grant, but Dr. Moment has not improved it much. If you have a group of men, and a fine contralto, you will enjoy doing this work, as Dr. Garden's accompaniment for organ is grateful; 75c. The other 'cantata' is Marcel G. Frank's "Glorious Creation," a big burst of praise that needs a choral society, the text being suitable for such, with a definite piano accompaniment. If you have such a unit, look this over; it is not difficult, and amply rewards effort; 7 minutes; 75c.

Witmark issues Dr. T. F. H. Candlyn's "Benedictus es" in A-minor, 18c—the second setting by him within a short period. Perhaps now he should forget Morning Prayer and give us more of his solid anthems.

Finally, there is by the H. W. Gray Co. Robert Elmore's "The Fire Came Down," religious text, concert music, for women's voices and contralto solo, a piano accompaniment that is a corker (and not easy) 25c. Your chorus must be good, able to sing against piano (with no help from it). You get your share of dissonant chords & thrilling effects. Your spine will have shivers down it when you sing "Blessed be the God of Israel," followed by the crescendoed "blesseds" and the climactic "The fire came down from heaven." Gray is to be commended. It is only for fine choral groups, but for them it will be a featured work.

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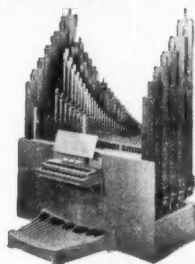
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c. q. qc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s. a. t. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o. u.—Organ accompaniment, or un-accompanied.
e. d. m. v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
A. f. B. m. Cs.—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

• INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
i—Junior choir. v—Violin.
m—Men's voices. w—Women's
off—Offertoire. voices.
o—Organ. 3p—3 pages etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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THE AMERICAN ORGANIST, February 1951

The Organ in St. Paul's, Lansing

Music by PAUL H. EICKMEYER

Who has never been content to let well enough alone

EVERYBODY worked together, and without rush. "Words are mediocre, miserable, petty purveyors of description when speaking of this new instrument," said Paul H. Eickmeyer, father of the organ. Mr. Eickmeyer was the moving spirit behind the project; when he got the all-clear signal he had conferences with Calvin Brown, Austin's Chicago representative, and the fun began. Says Mr. Eickmeyer, not intended for print:

"It is difficult to describe our new organ. That man R. J. Piper whom Austin brought over is a wizard with pipes. The way he worked out the ensemble is unique; one never has the feeling of being overpowered with tone, or having small pipes screeching. Throughout the nave there is a full transparent body of tone. The congregation has a wonderful time singing hymns & chants. Support from the organ makes them fairly burst with song; the rector said last Sunday it was almost a roar in comparison with what we formerly had. This to us is just about the ultimate, because we feel that it is the whole body of people in the church, not just choir & organ, who should do the service.

"There has been a steady stream of visitors, to hear, see, and criticize. Some purists feel there should be more pipes in the open, particularly all the Choir, thus making it a real Positiv. The one-foot pedalers, right foot on the crescendo-shoes, think it foolishness to have all those pipes in the open, not under expression. Some of the dear ladies miss the falsies with all that gilding in the normal organ-case, others wonder who is to dust the pipes. Our people don't come around and constantly tell us how happy they are with the organ; they prove it through their participation in the services—which is what we wanted most of all.

"There never was any price squabbling during the whole process; I was not given limits in writing the stoplist. My rector Dr. George R. Selway plays the organ a bit and says this is the first he has ever played that really means what it says in stops and divisions; he and I were in complete agreement about what was wanted. The small console in the Chapel he claims as his own, mostly because there are no pedals."

What does an organbuilder think of his completed job? Normally he shuts up like a clam but this time T.A.O. threw dynamite into the factory and got "J. B. Jamison's re-write of a blow-by-blow technical description of the organ by R. J. Piper; credit should go to Mr. Piper."

Art is a fanciful, possibly fantastic, realm halfway between fact & fiction; rob music of its art and we get true baroque; rob it of its fact and we get Oh How I Hate to Get Up in the Morning. From the blow-by-blow description we quote only what seems to make a contribution to fact or fancy, knowing too much organ music has no fancy whatever.

"The flutes are luscious, varied, with individual character—a firm Melodia, suave Spitzfloete, lovely jingling little 4' Chimney Flute in the Swell [which the stoplist unaccountably commonizes into mere Flute] Concert Flute with plenty of purrrr and body, Koppelfloete with tapered canisters whose character & power seem to make light of distance.

Here's an organ that brings beauty to eye as well as to ear, and that makes the congregation sing hymns more heartily than ever before; here too is a part of the story behind its scaling and voicing for those who like to ponder such problems.

"The Gambas have body combined with rosinny edge; Viola fits in between the Geigen and Gambas, a broad & useful string blending so well with the Concert Flute as to suggest one register. The straight-walled Dulciana & Unda Maris, cut high, with fluty timbre, are churchly & effective in pianissimos.

There are no frills of special voices; Krummhorn is a middle-of-the-road affair, neither harsh nor stodgy, not too outspoken to blend, a beautiful, useful voice.

"Mutation-work is the surprise. Here is a variety of tone with a bold fresh touch that sounds right in any combination. Large scales, special mouth-treatment and regulation. Draw Bourdon, Nasard, Tierce, and we get a startling synthetic Clarinet. Add Krummhorn and we get a solo voice of major dimension & lambent quality. Full Positiv yields a Cornet effect and can do it even without the 8'; this group of flues sound like one snarling reed.

"Great 8, 4, 2 $\frac{2}{3}$, 2, & Mixture, are planted in the open, of normal scale, quarter-mouths, 2/7 cut-up; they were too loud in their favored open position, so we softened them in the Church. We think we have here true magnificence without harshness, and enough brilliance to dominate full-organ. How much better this treatment, than to bury the flue-work and then force its tone.

"Swell Geigen, Fugara, & Fifteenth, offer good contrast to corresponding Great registers, being thinner, more intense, softer," and being given needlessly confusing names in the stoplist; if it's a Fugara the stoplist & console should say Fugara, not Principal, yes? "Swell Geigen and Great Spitzfloete with its medium scale (half-taper & blown lightly) are different. These secondary voices find far more frequent use than the major effects and too often are robbed of harmonics along with power—and the bulk of the playing then becomes monochromatic. Plein-Jeu is balanced to Swell flues, not reeds.

"In voicing the Swell reeds, the double is darkest & softest, unison biggest & brightest; Clarion falls in between in fire & power. The 8' replaces the usual Oboe with a more virile timbre. Trumpet, not Trompette, is well let out, with considerable resulting fire. Clarion is the same scale as Trumpet, but slightly softer and darker, tuned a bit sharp on the spring.

"The aggregate power is somewhat held in by the rather deep Swell chamber, so full-Swell does not get into the church as does the Great; hence the Great-Swell power ratio is not what some would think adequate. We tried to make capital from this defect—Swell is to Great as 75 is to 100, which we think ideal. Nothing is more balky, more difficult to handle, than an overly-powerful Swell reed-section. Like a tough-mouthed horse or a headstrong dictator, it takes charge and goes its own way.

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Guest Recitalist, Arthur Poister

V-37. R-44. S-50. B-12. P-2709.

PEDAL: V-6. R-8. S-15.

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Gedeckt 56
(Dolce-C)
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(Gedeckt)
(Dolce-C)
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- 16 Trombone 85
(Fagotto-S)
(Trombone)
(Fagotto-S)
(Trombone)
- 4 GREAT 3 1/2": V-8. R-11. S-9.
- 16 Quintaten 61wm
- 8 Diapason 61m
Spitzfloete 61m
- 4 Octave 61m
Flute Ouverte 61m
- 2 2/3 Twelfth 61
- 2 Fifteenth 61
- IV Mixture 244m
19-22-26-29
- Chimes
- SWELL 6": V-12. R-14. S-13.
- 8 Geigenprincipal 73m
Melodia 73w
Salicional 73m
Voix Celeste 61m
- 4 Principal 73m
Flute 73m
- 2 Fifteenth 61
- III Plein-Jeu 15-19-22 183
- 16 (Fagotto)



PAUL H. EICKMEYER
of St. Paul's Episcopal, Lansing, Mich., who
was responsible for the general plan
of the organ he now plays to
everybody's delight.



ST. PAUL'S CHURCH, LANSING

West front with exposed Positive pipework in front of enclosed Choir Organ
and Paul H. Eickmeyer's console amid the choir stalls beneath; there
are four choirs, two choral services each Sunday at 9:30 and
11:00. Organ was built by Austin to his basic ideas.

- 8 Trumpet 73
Fagotto 85-16'
Vox Humana 61
- 4 Clarion 73
Tremulant
- CHOIR 4": V-6. R-6. S-8.
- 16 (Dolce)
- 8 Concert Flute 73w
Viola 73m
Dolce 85m16'
Unda Maris 61
- 4 Koppelfloete 73m
- 8 (Trombone-P)
Krummhorn 73
Tremulant

POSITIV 4": V-5. R-5. S-5.

Unenclosed

- 8 Bourdon 61m
- 4 Principal 61m
- 2 2/3 Nasard 61m
- 2 Flautino 61m
- 1 3/5 Tierce 61m

COUPLERS 29:

Ped.: G-8-4. S-8-4. C-8-4. V.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4. V.

Sw.: S-16-8-4. V.

Ch.: G. S-16-8-4. C-16-8-4. V.

Crescendos 3: S. C. Register.

Combons 46: P & Couplers 6. GP-8.

SP-8. CP-6. VP-4. Tutti-14. Manual

combons control Pedal Organ optionally
by onoroffs.

Ensemble 1: Full-Organ.

Reversibles 5: G-P. S-P. C-P. V-P.
S-G.

Cancels 6: P. G. S. C. V. Tutti. The
last is a piston, the others the patented
Austin canceler-bars.

Blower: 5 h.p. Orgoblo.

Action-Current: 20 amp. Orgelectra.

CHAPEL CONSOLE

8' Geigen,
8' Melodia,
8' Principal,
4' Flute, all from the Swell, operated
by a one-manual no-pedal keyboard,
shutters by knee-lever. These shutters
can be made operative optionally from
the main console by onoroff.

Mr. Poister

Couperin, Chaconne Gm
Bach, We All Believe; Passacaglia.
Mozart, Andante F
Brahms, Two Choralpreludes
Franck, Chorale Bm
Dupre, Prelude & Fugue Gm
Milhaud, Five Preludes
Reubke, Sonata excerpts

STOPLISTS

are published in these pages not as news
but as food for thought among those in-
terested, now or in the future, in matters
of organ design. May the day never come
when the building of an organ can be con-
sidered news.

"Much postwar design shows this fault. Tremendous Swell reeds, well voiced but far too big for their position, color full-organ and make a Solo out of the Swell; balance is ignored in this important adjustment of strength & character of the two main divisions of the organ. With a 75-100 power ratio, Swell reeds are accommodating & useful, not dominating & difficult. With dominant Swell chorus-reeds, a gap invariably results between such big voices and the Swell flues, yielding a jumpy build-up. There can be little blend between weak flues and loud reeds. Blend is a matter of near-equality. The flues dare not be brought up to the overly-powerful reeds or Swell will obtrude on Great and the Great will then no longer be the Great.

"No effort was made to overcome the handicap of the deep chamber in St. Paul's; finishing was kept to proper ratio and dependence was placed on the Choir reed borrowed up from the Pedal. That borrow restores reed color & power and gives the thrill of ultimate climax. The heroic voice enters after the Swell reeds have done their share, and carries the reed crescendo in a second step to final fortissimo. Nothing is more satisfying than such a surge, after the usual expectancy has been exhausted. The organ is taken into another dimension; emotional satisfaction is realized.

"In St. Paul's the register is $4\frac{1}{2}$ " at CC, on 10" wind; it is darker than the Swell 8' Trumpet, though the low octaves brighten out, avoiding all fulsomeness. The 8' borrow to the Choir broadens full-organ in a remarkable manner; it can be soloed in single notes against full-organ.

"In the Pedal Mixture the power increase corresponds to components, approximately 17-19-22, and 22nd being just softer than Choralbass. It is an mf rather than ff voice.

"In the whole organ, finishing has been carried through with a view to utility and team-work, every voice seemingly considered primarily for its duty to its neighbor. The result is an easy-to-play, inexhaustible organ."

More Music—Less Sawdust

By GEORGE LEE HAMRICK

An Atlanta organist who wants people to like the organ

RECITALS have reached a new high. Our schools are turning out organists so fast that wise heads begin to wonder where they will find an outlet. Fine organs are being installed from coast to coast. Mr. LaBerge achieves new successes with his concert artists year after year. Private managers handle a number of individual bookings. The Boston convention had a record-breaking attendance. All this is splendid, but one wonders if we can see the forest for the trees; if this remarkable record could not be doubled, or even trebled, if by some magic recitalists could be made to see the wisdom of meeting the vast & waiting public halfway.

Boston offered an array of fine organs, fine food, fine atmosphere, and a real charm for the visitor. In spite of all this, one visitor said on returning home, "I never heard so much ugly music in my life at one time." His term Ugly was intended to be synonymous with Modern. Our recitalists, in the main, have gone in for this Modern school—hook, line, and sinker.

This almost exclusive listing of such music might not be so bad, especially for those who favor that type of writing, but one wonders if it is not just the virtuosity that attracts. Real harm results when the average organist returns home and attempts to foist similar materials on his audiences. It may or may not satisfy one's vanity; the question is, does it satisfy one's audience?

A half-century ago the programs featured as top pieces



NOT A BAD IDEA

In St. Paul's, Lansing, the Swell chamber adjoins the Chapel, so the wall between was opened, shutters were installed, and this little keyboard was built to play four Swell stops, with the shutters operated by knee-lever; it gives organ music for chapel services.

the William Tell Overture, Tannhaeuser Overture, and Dm Toccata & Fugue as the lone Bach. Frequently also they heard the Toccata from the "sixth" Sonata by Widor. In reality it was the Fifth, but the Ditson edition called it Sixth; the error was corrected when Bonnet came to America after the first worldwar.

All this was good enough music. The first two were transcriptions, but audiences knew them and liked to hear them in their organ dress. Now radio gives such things in their orchestral originals to well over half the nation.

Clarence Eddy was probably the first American to achieve nation-wide fame with his organ recitals. He was an artist; he had the ability to play the literature of the instrument, but planned a large segment of his programs for the enjoyment of the uninitiated. He was the people's organist. He did not hesitate to use Tremulant, Vox, Harp, and Chimes. He subscribed to the idea that the first claim of music was that of beauty.

Mr. Eddy is gone, but Edwin Arthur Kraft follows along much the same lines—recitals everywhere, programs never too selfish to give consideration to his audience; he has not reigned several decades in one great cathedral without good reason behind his success.

Since our theme is the welfare of the organ recital as an attraction for a much wider audience of cultural citizens, this will be kept impersonal and no other individuals named. Today we have not a few concert organists who have sold themselves and their instrument to the public as nobody was able to do a few decades ago. To me there was one Boston program that was the highlight of the whole festival, and similarly others too found their particular favorites. All schools of organ design and voicing were present, each to appeal to its own particular group of followers.

The great Casavant in Emmanuel Church, Boston, is not of the contemporary school called classic, yet it was good enough for Lynnwood Farnam and good enough to hold an audience in delight for virtually a two-hour program. It afforded a riot of color & contrast between chancel and gallery divisions. The man who called that recital merely an exhibition by an organist, was entitled to his opinion, just as I am entitled to mine when I take an opposite view. An-

other organist disliked a particular program, yet admitted it showed a fine piece of playing. Jealousy too is a factor that cannot be ignored.

One valuable factor we need to cultivate is showmanship. Showmanship is nothing but salesmanship at its best, and as a profession we need nothing so much at this time as better salesmanship. We need to sell our instrument and our services to the public at large. We can never do that as it should be done, with so much Modern music dominating our programs.

One of the programs was like a breath of springtime. Another was masterfully played in spite of the difficult and ugly work presented as its chief attraction. Once we had moments of beauty with strings & Tremulant—which one organist characterized as the first touch of schmalz [sweetening, if you are an American, not German] we had at the festival. Beauty by any other name is just as sweet.

Why cannot organists perform more than one type of music in their recitals? We should learn from the example of Arthur Fiedler and his Boston Pops Orchestra, which many have heard in concerted works with organ played by E. Power Biggs. These men play popular works through the summer to vast audiences, providing nothing but beauty, pure and unadorned. One has only to glance over the large place their recordings hold in the Victor catalogue, to realize the universal appreciation such music enjoys with music-lovers all over the country. But these players are the very same who put away such summer-program materials and turn to the conventional classics for the winter season. In the summer they play lighter music for cultured but unpretentious audiences; during the winter the very same men as members of the Boston Symphony turn to the severest classics. A time and place for everything. Why do not concert organists recognize it?

In Atlanta we have sponsored several seasons of paid-admission organ recitals. We do our best to persuade visiting artists to include at least one or two numbers for the general cultured public. One season a distinguished visitor played an entire program in which the only distinguishable melody was in the slow movement of an improvisation. Two musicians, neither of them an organist, told me the program had no entertainment value beyond a display of virtuosity.

I wonder how many people attend symphony concerts just to hear the encores, hoping they will be down-to-earth selections, as they often are? Some few of our more alert organists have borrowed this trick of the symphony orchestras and are making their encore selections accordingly. I wish we had more of them doing it not for their encores but as parts of their formal programs.

Already we have occasional lone voices crying in the wilderness for this much needed reform in the make-up of our organ recital programs, but their number should increase. Maybe just one more will join us in this battle for a trace of sanity from our concert organists. In time, it will certainly do much good. Scholasticism is fine for the conservatory. It has no place in the concert field.

Richard Purvis Recital

Central Presbyterian, New York, Feb. 20, 1951

Sixth in the series of seven paid-admission recitals on the new Moller was played by one of America's promising composers and cathedral organists (Grace Cathedral, San Francisco). The program:

Handel's Concerto 1

Franck, Pastorale

Bach, Prelude & Fugue G

Purvis, Repentance; Thanksgiving; Supplication; Toccata In Babilone.

Having been embittered by the applause that once desecrated this Church, the program this time prohibited it. Actually applause in a concert hall means nothing. Out of sympathy, or possibly because they're only baboons, audiences applaud an evil-smelling piece of music as heartily as a masterpiece. What does it accomplish?

Probably Handel's simplicities pleased some; my ever-present 25¢ pocket novel enabled me to spend my time profitably in spite of Handel. Mr. Purvis did as well as anyone could on cheap materials; he at least made them registrationally colorful. But in Franck he scored a masterpiece of color, feeling, beauty; I could not enjoy that snarly reed solo used here & there, but otherwise the whole thing was lovely, played not to let the notes stick out and obstruct the moods. Notes are often a handicap; they were not this time.

The Bach was not my idea of "most joyful," which the program-note proclaimed it. Mr. Purvis took it on the slow side, the Prelude clean-cut, the Fugue a bit muddy—as they almost invariably are. Anyway it was nice tone throughout, not high-pitched squealing. And it definitely was not a race to see who finished first.

But to me the main purpose of the whole program was the set of four Purvis pieces. I admit I feared we'd get Choral-preludes, which Mr. Purvis has written in abundance, as every other composer has; but when I saw the four titles I realized Mr. Purvis was using his head.

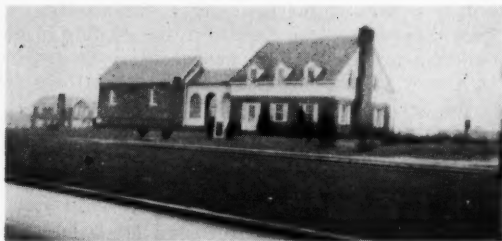
The first three are from a new suite of Four Prayers in Tone and I want to meet the composer—American or European—who can create lovelier music than these. Marcel Dupre has a better weaving in structure; he also has more years: give Mr. Purvis an equal number of years and his weaving will hold together better without holes. This can't be much of a criticism, it's rather a hope; hardly one composer in a hundred achieves the weaving of such a master as Debussy (I might mention Bach; everybody else will be doing that for me). Of the three, Repentance was my favorite.

I checked the convenient hymnal for "In Babilone" and decided I'd better go home, but Mr. Purvis pulled a delightful surprise. He used only a snatch and created a splendid Toccata of his own materials, using the snatch as a passacaglia-like frame to hold his inspirations together. So there again was another favorite. Every good organist should play those Four Prayers in Tone and Babilone Toccata. All are more than good enough for recital, yet not in the least out of place in a service.

To be a composer a man should have something beautiful to say. Being able to write music, doesn't make a composer; only a message can do that. Mr. Purvis evidently feels he wants to be a composer: I fervently hope he persists. What he has written is valuable. Most of it is on the right track. It looks as though he doesn't write because he wants to, but only because he thinks he has something wholesome to say. I find it wholesome, exceedingly so. If he criticizes himself severely, rewrites & condenses without mercy, destroys whenever doubts creep in, and then lets the publishers see only such things as escape that refining fire, he'll create a great amount of heart-warming musical beauties for the rest of us. Unlike most composers, it seems to me his vision doesn't desert him when he begins to play his own things in public. These four samples impressed me for their native worth, but even beyond that Mr. Purvis' interpretation of them convinced me it was music he was thinking of all the time, not only when he was consigning his thoughts to paper but also when he was reading notes off the paper again and turning them into a living message of beauty. I'd say the man was lost in his visions, not only when composing but also when playing. And for that, glory be.—T.S.B.

NOT TO BE FORGOTTEN

"Not to covet nor desire other men's goods but to learn and labor truly to get mine own living."—From the Episcopal Prayerbook Catechism.



THE BEGINNINGS

St. Peter's Lutheran, Baltimore; top, parsonage on the right, attached to church-beginnings left; bottom, basement unit of the church extending leftward from the parsonage. This shows the wide open spaces available in the newly-developed territory.

A BIG STORY ABOUT A LITTLE CHURCH

By Robert L. McKim, its organist

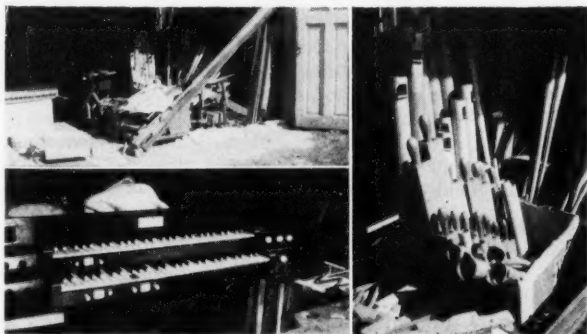
About ten years ago, St. Peter's Lutheran, Northwood, Baltimore, Md., felt compelled to move to a new location, choosing a newly-developed area. High costs and wartime restrictions meant that only the parsonage and basement of the church could be undertaken.

Organs and organists were an important problem. First a five-rank harmonium was tried; then a Model-D Hammond electrotone was purchased second-hand for \$2400. I put up with it for about a year before I heard of a ten-rank tracker organ being removed from another church in favor of a new four-rank unit. Through the good graces of friends I fell heir to that old organ.

Four of us—including a young lady organist, Miss Nancy Andersen—dismantled the organ in a few hours and it was moved across the City at a cost of but \$8.00 for truck-rental. At the end of that journey we had our organ and three dirty but happy kids. For several weeks the organ remained in a garage while we dickered with the authorities of St. Peter's for permission to install the organ on loan to the congregation for as long as the need existed.

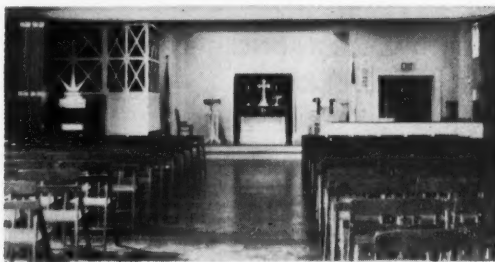
Several men of the congregation then pitched in to move the pieces to the Church and make all necessary changes to adapt it to the new surroundings. A new case had to be devised; the Swell Organ had to be lowered some 5' and moved back 18" to clear the Great pipework. The installation was completed in a few weeks—by people most of whom had never even been inside an organ before, and none of whom had ever installed one.

Tuning was about the biggest headache and is still not ideal; Dr. Barnes' book was the only guide. Anyway the organ is



AN ORGAN AWAITING A HOME

Top left, the organ hurriedly stored in a garage; bottom left, the manuals of the Carl Barkhoff organ believed to be Op. 114; right, the pipes laid around tenderly even if not in orderly trays available to organbuilders. Anyway it is an honest organ.



HOME AT LAST—AT LEAST FOR A WHILE
Chorists on the right in St. Peter's temporary home, organ on the left; during service a screen is wisely pulled across to hide the organist, though he and his choir can see each other well enough for all practical service purposes; curtain hides the pipework.

giving service now; our choir has more than doubled in numbers and is developing into a splendid group.

I always delight in telling this story to prospective organ purchasers. The total cost to the congregation was about \$150. for materials for the case. The Hammond electrotone which cost them \$2400. was sold for \$1200., netting them a loss of \$1200.—which is both sickening and infuriating.

Accompanying snapshots are offered as a small part of the record of this labor of love; the program of choral vespers marking our 75th anniversary is offered as evidence of the services we try to offer our Sunday congregations.

ANNIVERSARY VESPERS

Marcello, Psalm 19; Karg-Elert, Clair de Lune.

"O all ye nations," Schutz; "Be calm and peaceful," Bach.

Duet—"Thou very God and David's Son," Bach

Bach, O God be Merciful; All Praise to Jesus.

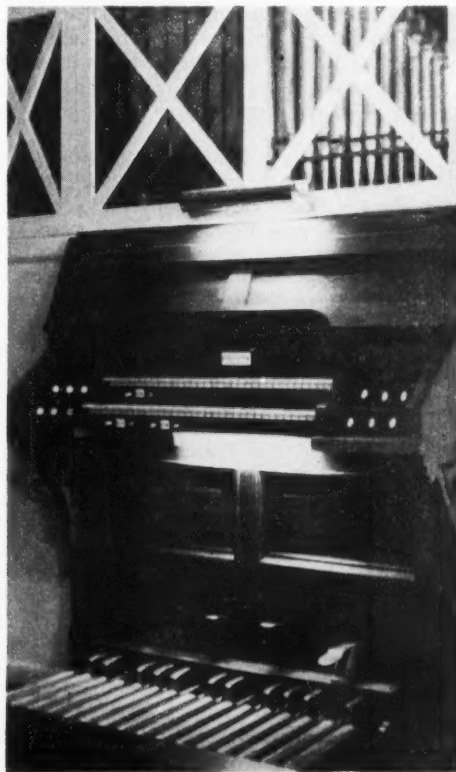
Quartet—"Uphill," Dickinson

"Call to remembrance," Farrant; "Let my prayer," Purcell.

Bach, Fugue Gm

(Collect, Benediction, Recessional)

Postlude—Purcell, Trumpet Tune & Air



IN ST. PETER'S LUTHERAN, BALTIMORE

The console has had its face washed and the drapery normally hiding the pipework has been drawn aside for the camera, but a look at the other photograph makes one wonder why any curtain at all should bide this essential piece of equipment.

The Ten-Course Succotash Dinner

By ALICE E. WORRELL

Who has heard more organ recitals than enough

Father used to tell the story of a white man who entertained an Indian at a ten-course dinner. The Indian silently took notes and later invited the man to his lodge. They sat at table. The host ordered the first course. It was succotash, and since the guest was hungry he ate freely. "Bring on the second course"—and it too was succotash. So were all the others, down to the tenth, all served with Indian pomp & solemnity. The poor guest was hard put.

I went to an organ recital, or was it an operation? Viewed from the south balcony, as an operation it was a magnificent success. Heard as music to delight the ear, it was a dud. All that can be said of it is that it was a prodigious mechanical achievement. We started with Bach. We proceeded with Bach and his imitators. And we ended likewise. You wouldn't believe there were that many sixteenth-notes in the world, or that one man could play them all in one evening.

By the time these finger-exercises had proceeded into the fourth or fifth number, I began to get drunk on sixteenth-notes and thought it would be kinda nice if a big rat would run from under the stage curtain and do a little dance in accord with the music. All this time the audience had puckered up its coughs & sneezes as a matter of courtesy, but now it got restless and thought it had just as well cough a little to pass the time, for it appeared to realize that it was in for a lot more succotash. Two crews with low resistance rose and got away.

Viewed from the balcony the cutaway tails & wildly moving arms & legs reminded one of a huge beetle stuck to a board. It struggled to release itself; it reached forward with its front antennae and got the Swell Organ about the neck. It wrestled awhile with this, then clutched the biggest vertebrae of the Choir, at the same time doing some steady shoves with the left hind foot. Then, in a fit of supreme desperation, it grasped the Great with both antennae, ploughed up & down the pedals with both hind feet and at last came loose, stood up, took its bows. The audience was wild, not from what it had heard but from what it had seen.

For a long time I have wanted a definition for Intelligentsia. That night it came to me. Folk who can eat what they don't like and smack their lips over it.

Seriously now. Organ music has almost been killed by its performers. They lean too far to the heavy side. If one does have courage enough to play something on the more appealing side, he becomes almost an outcast in Israel. So for fear of losing their crowns, they climb on the steep slopes, dragging a few of the faithful with them while the multitude remain in the valley, listening to radio.

EVERY GOOD CHURCH NEEDS ONE

By Donald D. Kettring, East Liberty Presbyterian, Pittsburgh

The choir-room claims a new addition. This is a personal acquisition on my part, but our choristers have been so interested that others might like to know about it.

It is the new practise instrument by the Estey Organ Co., two manuals, 32-note pedal, built to standard measurements. It has only four sets of reeds—one for each manual, two for the Pedal. There are two crescendo-shoes.

The great advantage of owning such an instrument is that it enables fingering in the privacy of the choir-room. Neither our Chapel nor our Church seems an appropriate place for this detailed & repetitious organ practise, which is a normal part of each day's keyboard stint. I work better when these "tedious sounds" are confined to the four walls of the choir-room, for then it is only my ears which are assailed by the constant repetitions. For the most part, a small instrument serves just as well in this kind of practise as a large organ.

My daily sessions at the large organ continue, but for the most part they can now be devoted to the exciting matters of registration, tone colors, and the immediate service preparation.

It is a treat to take advantage of the brief spare periods during the day when one can slide on the bench at this little practise instrument, turn on the motor, and whittle away at some keyboard project. Such daily discipline is almost entirely without beauty and certainly without glamour, but it is a necessary part of building & maintaining an organ repertoire.

(Mr. Kettring wrote the above for the Feb. 10, 1950, printed news-letter of his East Liberty Presbyterian, Pittsburgh; the instrument will be found pictured & described on p.287 Sept.1949 T.A.O. It is probably the only 2-manual & pedal practise harmonium available at moderate cost in America today.—Ed.)

A Phonograph Recording

On Two Famous Modern Concert Organs

E. Power Biggs, Symphony Hall, Boston

Westminster Suite:

Dunstable, Agincourt Hymn

Purcell, Bell Symphony on Westminster Abbey Peal

Byrd, Pavane the Earle of Salisbury

Purcell, Fanfare

Purcell, Trumpet Tune 1, Interlude, Trumpet Tune 2

Purcell, Voluntary on Doxology

E. Power Biggs, Columbia University, New York

E. Power Biggs Recital:

Wesley, Air and Gavotte

Mozart, Adagio for Glass Harmonica (K-356)

Couperin, Chaconne

Mozart, Prelude on Ave Verum Corpus (K-618)

Milhaud, Pastorale

Mulet, Byzantine Sketches: Toccata

Columbia 12" 1.p. ML-4331

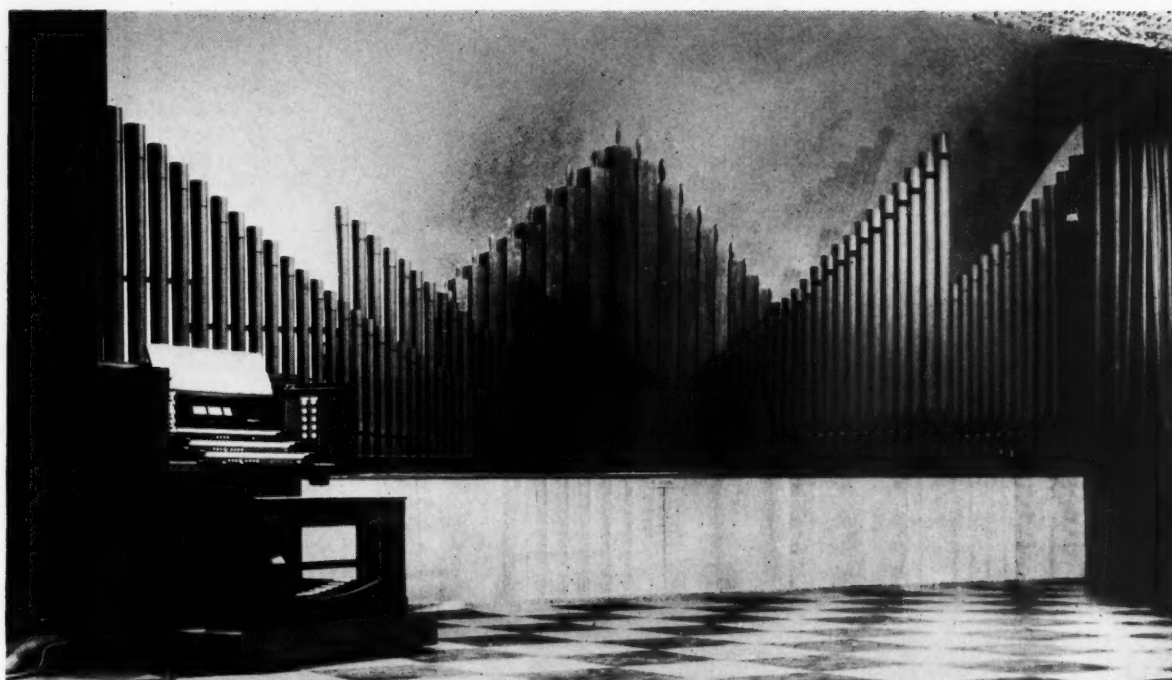
All this music, 12 pieces, takes both sides of one disk, and presents two great instruments by G. Donald Harrison and his Aeolian-Skinner staff. Westminster Suite is a set of old English pieces; Columbia's editors got their signals mixed; in one place they call it "English music arranged for organ" by Mr. Biggs, and in another "English music for the organ arranged" by Mr. Biggs. You might do some research work if you're curious. The second side is called an E. Power Biggs Recital, being a collection of pieces, original and arranged, presented as he might do in a short recital.

The musicologist has in Westminster Suite an interesting page from the past, and some laymen will also revel in it; but to me it is valuable not for musical pleasure but only as a masterful delineation of exactly what this early music was. For libraries & conservatories & students, invaluable; but heaven help the world of music if much of this is ever mistakenly rated with, for example, Mr. Biggs' recording of the Reubke, Poulenc, or any other live music.

On the E. Power Biggs Recital side of the disk it is a different story; some of the music is enjoyable even today. Gavotte proves the value of the crisp staccato Mr. Biggs uses for most of it, and the needless muddiness of the legato he resorts to here & there in the left hand as a concession to tradition. Mulet closes the 'recital' with a piece of real music, enjoyable for everyone, grandly played.—T.S.B.

PERVERSION OF NAMES

It's the Union of Soviet Socialist Republics. First they accented Socialism, even as we are doing. Next they abolished the Republic, exactly as Truman & congress are now boldly attempting—social security, socialized farming with the farmers subsidized, socialized medicine. "Tax and tax, spend and spend, elect and elect." Roosevelt had a gem there, didn't he? Harry Truman is an apt pupil.



HERE'S HOW—A NOBLE EXAMPLE
It's only a small organ but it looks like a million dollars in the Auditorium of the University of Arkansas, Fayetteville; built by Moller, dedicated in recital by Carl Weinrich, a simple but glorious use of exposed pipework in place of the normal organcase.

MUSIC FOR THE SICK

Some comments on National Music Council report

The N.M.C. has been sufficiently interested to appoint a Hospital Music Committee; the Jan. 1951 report gives interesting facts & suggestions.

The Jewish Hospital, Brooklyn, N.Y., "has used music as an adjunct to gas anesthesia for the past three years. They have experimented by trial & error to find the type of music most suited in this method of combined management. The following selections are presented" in the order of their effectiveness:

Debussy, Clair de Lune
Beethoven's Moonlight Sonata
Humperdinck, Dream Pantomime
Wagner, Evening Star Song; Forest Murmurs.
Fibich, Poeme

Robert Turansky, music director of State Hospital, Torrance, Pa., said, "All music compositions used during the post-shock are instrumental arrangements; experience has shown that vocal backgrounds that are played into the patients' dining-room are not as effective as instrumental ones." These instrumental selections played by orchestras on tape-recordings show the type of music used; we list them in the order given by Mr. Turansky:

Dvorak, Songs My Mother Taught Me
Ivanovici, Waves of Danube Waltz
Coward, I'll See You Again
De Curtis, Come Back to Sorrento
Herbert, Indian Love Call
Kern, Make Believe
Kreisler, Caprice Viennois
Strauss, Wine Women & Song
Gershwin, Embraceable You
Provost, Intermezzo
Terris, Three o'Clock in the Morning
Youman, Tea For Two; More Than You Know.
Chopin, Etude 10-3
Fisher, Peg of My Heart
Strauss, Tales from Vienna Woods
Di Capua, Oh Marie

Rombert, When I Grow Too Old to Dream
Youman, Sometimes I'm Happy
Lenoir, Speak to me of Love
Brahms, Cradle Song
Kalman, Sari Waltz

None of this music, it must be understood, is intended to make a musician happy; its aim is to make the hearers feel happier and forget at least a few of their troubles. Salary of a music therapist in California runs from \$268. to \$325.—a month, not a week; only a John L. Lewis miner gets that much a week.

TRY A SUMMER CHOIR

By Donald D. Kettring, East Liberty Presbyterian, Pittsburgh

Some years ago we found it possible & highly desirable to organize a Summer Choir. The season for such a choir is short, not more than nine or ten weeks. Repertoire is different, specializing in unusual anthems. The coolest room in the Church was offered for rehearsals, although the choirs usually preferred their own choir-room. Fans were brought in, and changes in rehearsal-methods introduced.

These groups seemed to find the summer choir experience refreshing. Some members were enthusiasts from our two mixed choirs of the winter season who wished to be included in the summer plans, although no one was especially urged. Since the two age groups—young people and adults—were represented, the summer choirs always made possible an unusually congenial fellowship. The summer months are included in the professional singers' term of service, so they were available and especially helpful.

We also had college students, home for the summer months, who welcomed this return to service in their own Church. There were occasionally a few singers whose schedules during the winter season made summer the only time they could be in the choir. The integration of personalities into a unified group effort in the six or seven summer choirs with which I have associated, has been as interesting as the blending of the voices.

THINK IT OVER—SOCIALISTS KNOW IT

"All that is necessary for the triumph of evil is that good men do nothing."—Edmund Burke.

NEWPORT NEWS, V.A.*First Presbyterian*

Reuter Organ Co.

Dedicated June 18, 1950

Stoplist, Dr. Wm. H. Barnes

Finishing, C. Jason Tilton

V-33. R-39. S-47. B-12. P-2484.

PEDAL: V-4. R-4. S-13.

- 32 (Bourdon)*
 16 Diapason 32w
 Bourdon 49
 (Chimney Flute-S)
 (Gemshorn-G)
 8 Principal 44
 (Bourdon)
 (Chimney Flute-S)
 4 (Principal)
 16 Bombarde pf 44
 (Fagotto-S)
 8 (Bombarde pf)
 (Fagotto-S)

*Now operates with bottom 7 notes resultant, provision made for pipes later.

GREAT: V-7. R-10. S-9.

Enclosed

- 16 Gemshorn 73
 8 Diapason 61
 Doppelfloete 61
 (Gemshorn)
 4 Octave 61
 Waldfloete 61
 II Rauschquinte 122
 III Cymbal 183
 8 Chimes pf
 Tremulant
 SWELL: V-13. R-16. S-15.
 16 (Chimney Flute)
 8 Geigen-Diapason 73
 Chimney Flute 73-16'
 Spitzfloete 73
 S. Celeste tc 61
 Viola da Gamba 73
 Viole Celeste tc 61
 4 Flute h 73
 Geigenoctav 73
 IV Plein-Jeu 244
 16 (Fagotto)
 8 Trompette 73
 Fagotto 73r16'
 Vox Humana 61
 4 Clarion 73
 Tremulant

Two prepared-for.

CHOIR: V-9. R-9. S-10.

- 8 Concert Flute 73
 Viola 73
 V. Celeste tc 61
 Dulciana 73
 Unda Maris tc 61
 4 Nachthorn 73
 2 2/3 Rohrnasat 61
 2 Piccolo 61
 8 Clarinet 73
 Harp pf
 Tremulant

One prepared-for.

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 4: G. S. C. Register.
 Crescendo-Couplers 1: All Shutters
 to Swell Shoe.

Combons 32: P-6. G-6. S-6. C-6.
 Tutti-8. Manual combons affect Pedal
 combons of like number optionally by
 onoroffs.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 1: Tutti.

Blower: 7 1/2 h.p. Orgoblo.

Dr. Barnes

Gigout, Grand Choeur Dialogue
 Bach, Two Choral Preludes; Fugue Ef.

Franck, Cantabile

Clerambault, Trumpet Dialogue

Titcomb, He Shall Feed Them

Naft, Olivet

McAmis, Dreams

Boellmann, Toccata

WORCESTER, MASS.*Temple Emmanuel*

Kilgen Organ Co., early 1950

Organist, Dr. T. Charles Lee

V-27.. R-29. S-37. B-10. P-1898.

PEDAL: V-3. R-3. S-13.

Enclosed in both chambers

- 32 (Resultant)
 16 Major Bass 32
 Bourdon 56
 (Rohrbordun-S) pf
 8 Octave pf 56
 (Bourdon)
 (Rohrfloete-S)
 4 (Octave pf)
 (Bourdon)
 2 (Octave pf)
 III (Plein-Jeu-S)
 16 (Trompette-S) pf
 8 (Trompette-S)
 GREAT: V-7. R-7. S-7.
 Enclosed with Choir
 8 Diapason 61
 Hohlfloete 61
 Gemshorn 61
 4 Principal 61
 4 Koppelfloete pf 61
 2 2/3 Twelfth 61
 2 Fifteenth 61

SWELL: V-11. R-13. S-11.

16 Rohrbordun pf 73

8 Geigen-Diapason 73

Rohrfloete 73

Viole de Gambe 73

Viole Celeste 73

4 Geigenoctav pf 73

Fl. Triangulaire 73

2 Flautino pf 61

III Plein-Jeu 12-15-19 183

8 Trompette 85-16'

Oboe 73

Tremulant

CHOIR: V-6. R-6. S-6.

8 Concert Flute 73

Viola 73

Dulciana 73

Unda Maris 61

4 Zartfloete 73

2 2/3 Nasard 61

Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 3: GC. S. Register.

Combons 30: P-6. GP-6. SP-6. CP-6.

Tutti-6.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 5: P. G. S. C. Tutti.

Blower: 5 h.p. Orgoblo.

Pipework in two chambers, on balcony level, back of pulpit, console and choir in between; four sets of shutters, two facing toward choir, two toward congregation.

NEWTON, KANSAS*St. Matthew's Episcopal*

Charles W. McManis Co.

V-7. R-7. S-11. B-4. P-422.

PEDAL: V-1. R-1. S-4.

16 Sub-Bass 32w

8 (Octave-G)

(Bourdon-S)

4 (Octave-G)

GREAT: V-3. R-3. S-3.

Enclosed

8 Melodia 61w

Viola 61m

4 Octave 73m8'

SWELL: V-3. R-3. S-4.

8 Bourdon 61w

Aeoline 61m

4 Flute h 73m

2 (Flute h)

Tremulant

COUPLERS 13

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

No combons.

Crescendos 3: G. S. Register.

Blower: 1/4 h.p. Orgoblo.

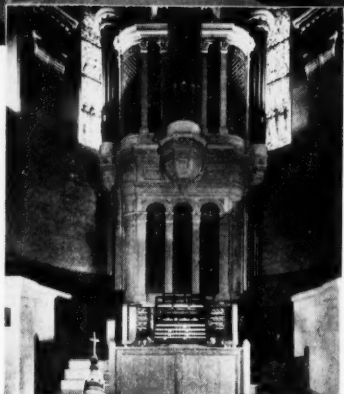
"Mechanical swells, console detached but adjacent to case. Great speaks into nave, Swell into nave and chancel; choir is seated in front of the vestigial chancel, not in it. Quite a 'Diapason chorus' with sub & super couplers on the Great."





WICKS *Triumphs again-* IN MINNEAPOLIS

The magnificence of
the Basilica of St. Mary
compliments this great
four manual instrument



The entire organ of 2500 pipes is located to the rear of the sanctuary, and divided into four chambers as shown above and at left.

The Great and Swell organs are in galleries on either side of the apse, at the junction of the rear and side aisles.

Solo sections, which are in back of the apse, are in artistic chambers planned to harmonize in material and design with the modern renaissance theme of the surroundings.

The fusion of medieval architecture with Gothic, Roman and Byzantine characteristics, make the Basilica tremendously impressive.

Below: a "packed" audience gathers for the Dedication Recital to hear the great Wicks Organ as played by Dr. Salvador.



MARIO SALVADOR, eminent distinguished concert organist recently dedicated in recital, this superb Wicks Pipe Organ in the Basilica of St. Mary. Dr. Salvador writes in part to Monsignor James M. Reardon of the Basilica: "It was a pleasure for me to dedicate the new Wicks organ recently installed in the Basilica of St. Mary in Minneapolis. The instrument is a fitting complement to the beautiful services held in this magnificent church. This fine instrument possesses two outstanding characteristics, namely, adherence to traditional organ tone as exemplified in the excellent koppelbloete, and the introduction of novel tone color as reproduced in the tuba."

MARIO SALVADOR, Feb. 9, 1951

WICKS ★ ORGANS ★

FACTORY and STUDIOS
HIGHLAND ★ ★ ILLINOIS
U. S. A.

Things We Daren't Ignore

WHAT we need now more than ever is more thinking and less believing. Gold-bricks and the Brooklyn Bridge were never sold to people who did more thinking than believing. We can ridicule the milk-baths an actress was supposed to be taking, but grandpappy gasped in amazement.

Now we are asked to believe that unless we devote 75% of our income to anything Harry Truman wants to spend it for, the Russians will get us. We are asked to believe that Stalin is such an utter fool that he is ready to attack us any minute, totally ignoring the fate of Napoleon, Hohenzollern, and Shickelgruber. Not only is the Truman outfit confiscating some of our finest young organists and turning them into cannon-fodder in Korea, but they served notice on organ-builders that tin for them is prohibited. Did they prohibit tin for beer-cans, beer-bottle tops, or toothpaste tubes?

Between Feb. 12 and March 5, 1951, T.A.O. received from the Truman outfit exactly 130 printed pages, some of it undiluted propaganda, the rest of it "directives" to tell American business what to stop doing. Business is to stop everything but paying taxes.

"It is essential that the nation's present production and service facilities be kept in good repair," catches my eye on the top page. Does that apply to the high-pressure laborunion that virtually shut down the whole nation's transportation? Was anything done against the traitors who called the strike? Then a high & holy announcement that wages & prices would be fixed. And ever so quickly another announcement from the Truman outfit that this didn't mean the dear little high-pressure laborunions.

What kind of a country is ours now? Are we supposed to be a nation of complete dopes & dupes?

As I left my little village church one Sunday morning I suddenly realized that the only thing that remained with me was the rather sweet tune & text of the anthem, Andrews' "Hide me under the shadow of Thy wings." I was by no means trying to remember it; it was too tuneful for a sedate Episcopal service. Yet there it was, while canticles, hymns, sermon, and Scripture readings all were gone. I was ashamed of myself.

The thing I was unconsciously taking with me was a simple little tune, setting a pleasant bit of Biblical poetry. It made me wonder how many organists ever try to plant something to be remembered in the hearts of their congregations.

A few weeks later, television presented a concert pianist who said his problem was playing what he called classic music and at the same time injecting some music he referred to as entertaining. That grand gentleman Mr. George S. Kaufman, bless him, commented mildly that he always thought a concert musician was supposed to entertain. The pianist must have been formerly an organist; he couldn't get the point. But what concert artists play doesn't bother me too much; I always have a book with me to read while they're laboring through their grave-yard resurrections and contemporaneous ravings; then if they begin to play music again, the book goes back to my pocket and I listen.

Do you know what a Fluegelhorn is? Do you know how to spell it? Our backwoods workshop was in a turmoil over it. The least a technical magazine can do is use correct names, correct spelling. So I had to investigate Fluegelhorn. There are some 300 stop-names sufficiently active in current use to warrant standardizing. Is there any authority? As in all affairs, opinions differ. Clarion and

Clairon are one and the same thing, but a fussy voicer won't admit it. Viola da Gamba and Viole de Gambe are also one and the same, but not when a builder gets ideas.

Fluegelhorn brought on a revolution in the workshop and we made a clean copy of the complete list that's been growing for several decades. Audsley doesn't mention Fluegelhorn, nor does Wedgwood, nor Bonavia-Hunt. We never did find it in any organ work, but the 1898 Stainer & Barrett Dictionary gives it as a band instrument; that delightful 25-volume Funk & Wagnalls Encyclopedia also gives it.

It takes time & patience to track down things like this. Who cares? I'm not sure of anyone else but I am sure that I care. I'd be ashamed of myself if I tried to run a technical magazine that showed evidences of not caring.

All of which means that, aside from occasional errors, T.A.O. stoplists are the most reliable in the world; they're the most uniform. Names are spelled to standard. If the builder of the organ does not supply the stoplist details, we say who does; when the builder does, we take his word for it that pipes & borrows are exactly as he gives them. But the spelling is ours, the standardization is ours. And the actual content of an organ is easier to get at a glance from T.A.O.'s form than from any other I've ever seen.

My wife doesn't understand me, but maybe you will, Miss Soosie? Mrs. Buhrman shivers at the thought of my reading that new book, *Inside Washington*. Such books do not inspire my choicest language; they give me the comfort of knowing there are some in America who want decency restored. In the same way—or is it the opposite way?—I like to quote here only those who would slit my throat, never those who agree with me.

"Your anti-labor stand is perfect N.A.M. propaganda and your political ideas are the nuts. But you put out a fine mag and you have a right to your opinions. Cut me in for another couple of years." I'm anti-greed, not anti-labor. I want people to work for a living, not vote for it. The men who do the printing of this magazine are a grand crew. If all workmen were like them, America would be as fine a nation today as it was before Roosevelt.

Henry Ford was the best example of labor-capital. He began with nothing but the urge to work; he followed that urge diligently; he didn't try to get money out of his business, he took the minimum out and put the maximum in. His maximum grew until he was able to devote a billion of his own earned dollars to the job of supplying machinery & factories by which thousands of his fellow-citizens could earn their living much more easily than he ever did. Capital is nothing but conserved labor, saved and loaned to others.

"About your Directory in the back of each issue; if you're going to have one at all, why don't you make it complete?" He wants us to confiscate the money our advertisers & subscribers supply, and give it to those who are not willing to spend a penny of their own for it. Nothing doing. Publishing a magazine is a business, not a fool's paradise. We don't propose to be fools any longer.—T.S.B.

THE FACTS OF LIFE

From a report by Dr. Emerson P. Schmidt

A London stenographer receives about \$15.00 a week. Cigarettes cost 50¢ a pack. A London bus-driver gets about \$17.00 a week. In France it takes the five to ten-year rental of a flat to replace a single destroyed window; the landlords, thoroughly squeezed by the politicians, do not have the ability to make repairs. (Dr. Schmidt is director of the economic research department of the U. S. Chamber of Commerce; he studied European Socialism late in 1950.)



Service Programs

COLORADO COLLEGE
'Music for Worship' Service
Catholic

O bone Jesu, Ingegneri
Ave verum, Mozart
Surely He hath borne, Lotti
Sowerby, Pange Lingua Communion
Titcomb, Regina Coeli Improvisation

Jewish

t. Joh schimcho, ar. Lewandowski
Jacobi, Three Quiet Synagogue Preludes

Protestant

Lahmer, Praise God
Jongen, Chorale
Oh rejoice ye Christians, Bach
O how glorious, Willan

Benedictus es, Sowerby

EDWARD B. GAMMONS

St. John's Chapel, Groton
Groton School Chapel Services

*Peeters, How Brightly Shines
Break forth O beauteous, Bach
Service, Marbeck

Bach, In thee is Joy

**Buxtehude, How Brightly Shines

*Parry, Melcombe Prelude

Jesu Joy of man's desiring, Bach

Buxtehude, Ein Feste Burg

**Maleingreau, Prelude

O bone Jesu, Palestrina

Rameau, Air Majestueux

Musette en Rondeau

Guilmant, Son. 1: Pastorale

Bach, Prelude Bm

*Boely, Pange Lingua Prelude

Tantum ergo, Beobide

Service, Marbeck

Dupre, Versets des Psaumes

**V. Williams, Prelude

Lord for Thy tender, Farrant

Couperin, Chaconne

Byrd, Pavane

Rogers, Son. Em: Scherzo

Biggs, Toccata Deo Gratias

*Bach, I Call to Thee

Benedicite omnia opera, Appel

O God Thy goodness, Beethoven

Brahms, Dearest Jesus

Some of the canticles may have been done



Earl R. Larson

by settings instead of chants, but the manner of printing the calendar does not so indicate it. As a rule there seems to be no choral music at evensong, but generally there is a postludial recital.

ERNEST WHITE, Mus. Dir.

EDWARD LINZEL, O. & C.

MARIE SCHUMACHER, Assistant

Church of St. Mary the Virgin, New York

April Choral Music

*Mozart, Coronation Mass

Tallis, Dum transisset Sabbatum

**Tallis, Mag. & Nunc dim.

Palestrina, Alleluia tulerunt

Rehm, O salutaris hostia

Victoria, Jesu dulcis

Schroeder, Tantum ergo

*Kodaly, Missa Brevis

Lasso, Christus resurgens

**Farrant, Mag. & Nunc dim.

Bonamico, Laudate Dominum

Martini, O salutaris hostia

Titcomb, Panis angelicus

Schubert, Tantum ergo

*Desderi, Missa Dona Pacem

Gabrieli, Jubilate Deo

**Whitlock, Mag. & Nunc dim.

Viadana, O sacrum convivium

Schroeder, O salutaris hostia

Kromolicki, Adoro Te 17

Victoria, Tantum ergo

*Sussmeyer, Mass Bf

Palestrina, Alleluia tulerunt

**Byrd, Mag. & Nunc dim. (short)

Lasso, Christus resurgens

James, O salutaris hostia

Perti, Adoramus Te

Griesbacker, Tantum ergo

*Gebhard, Missa Gotica

Scarlatti, Exultate Deo

**Willan, Mag. & Nunc dim.

Gabrieli, Jubilate Deo

Rehm, O salutaris hostia

Willan, Ave verum

Lechthaler, Tantum ergo

DR. F. L. WHITTLESEY

Central Presbyterian, Atlanta

Sixth Annual Institute Service

Clokey, Cathedral Prelude

All Thy works praise, Lockwood

Sanctus, ar. Dickinson

Thanks be to Thee, Handel

Sleeps Judea fair, Mackinnon

Grant me true courage, Bach

Worship, Shaw

Prepare the way, Luvaas

Surely He hath borne, Lotti

One Early Easter, Marryott

Blow golden trumpets, Wild

Farnam, Toccata

SEARLE WRIGHT

Chapel of Incarnation, New York
Choral Evensongs

**Magnificat Am, Noble

Gloria Domini, Noble

Noble, Toccata & Fugue Fm

**Magnificat F. Farrant

Tenebrae factae sunt, Ingegneri

O vos omnes, Gesualdo

Blessed are they, Crandell

Kyrie eleison, R.V. Williams

King of glory, Howells

Sanctus, Poulenc

Maleingreau, Passion Symphony

**These things shall be, Ireland

Spem in Alium Nunquam, Tallis

Raising of Lazarus, Rogers

In this last festival, Ireland was done

with orchestra, Tallis is a "canon in 40

voices," and Rogers was done with orchestra.

EARL R. LARSON

First Methodist, Duluth, Minn.

"Music has power to touch the human heart," said the Church folder under Mr. Larson's picture at the console; said the minister, Winfield S. Haycock, in the same folder: "The church helps people, builds character, provides companionship, guidance. In inspires, uplifts, gives comfort. The church stands for love of one's neighbor, for integrity, goodness, justice."

If this Church knows music has power to touch the human heart, it must have learned it largely from Mr. Larson. He was born on a Dec. 20 in Grand Forks, N.D., graduated from Wesley College Conservatory there, and became organist of the Duluth First Methodist in 1923. The organ is a 4-40 Austin built in 1932; he has an adult chorus of 50, youth choir of 75, four soloists, two rehearsals a week. He's a member of the Shrine and the American Legion, married in 1922, has two children, and is the composer of 82 published works for voice, piano, organ. Here are the anthems by the senior choir for 1950.

Senior Choir Anthems

Bach, Now let every tongue adore

ar. Black, Descend O heavenly Dove

Candlyn, Lighten our darkness

Christiansen, Father most Holy

Clokey, King of Kings

Lord is my Shepherd.

Treasures in heaven

De Coster, How sweet the Name

Dickinson, Beneath the shadow

Bow down Thine ear

Jesus Refuge of the weary

Dvorak, Blessed Jesu

Elmore, He who would valient be

Franck, O be joyful in the Lord

Praise the Lord

Psalm 150

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Handel, Thanks be to God
 Hokanson, Praise the Lord
 James, I am the Vine
 I have considered
 Jennings, Beatitudes
 Springs in the Desert
 ar. Luvaas, Prepare the way
 Malin, All Thy works shall give thanks
 Open the gates
 Miles, Rise up O men of God
 Savior lead us
 Mozart, Gloria
 Noble, Go to dark Gethsemane
 Parker, Lord is my Light
 Pritchard, Not alone for mighty empire
 Richter, Come unto Me
 Rogers, Seek Him that maketh
 Sateren, God walks beside me
 Thiman, Benedictus es
 Hymn of Freedom
 Thompson, One thing have I asked
 D. Thomson, My Shepherd will supply
 D.M. Williams, King's Highway

SAID ABRAHAM LINCOLN
*"Let us have faith that right makes might;
 and in that faith let us to the end dare to
 do our duty as we understand it."*

John Alves

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Mus.Bac., B.S.
 PALOS VERDES ESTATES
 California

CHURCH BUDGETS

Example from the West Coast

"Music in this Church is an integral part of the operating expenses; by merely mentioning several items that would musically help the program of the Church, I found myself being asked if I could use more money to run my end of the work. It was not a surprise when the budget showed an increase of \$500. for 1951."

\$21,218. Total budget.

3,900. Rector, plus (rectory etc.,

2,100. Rector's assistants,

1,500. Secretary,

900. Sexton,

900. Organist;

3,435. All missions etc.

300. Advertising,

600. Repairs & maintenance,

782. Pension premium,

500. Taxes. And the Church expected to

raise this amount by 505 pledges all the way from 100 at 25¢ a week to 5 at \$5.00 a week; 80 to give more than \$1.00 a week, 125 at \$1.00 a week, 300 at less.

The organist gets \$900. a year, or about \$17.30 a week; he presumably works a minimum of 10 hours a week, with presumably the equivalent of a 4-year part-time education in music back of him. Presumably he can play the organ and direct his choir as well as an average musician performs his duties in radio & television shows. Early in March 1951 these latter announced their vote of a strike against New York City stations unless they got a 20% wage increase. Their wages had been \$158.70 for a 24-hour week, \$191.45 for a 25-hour. If they got or get such increase they will then be getting \$190.44 for 24 hours, \$229.74 for 25. If our arithmetic is still good, this gives the organist \$1.73 an hour, the radio musician 7.93 or 9.19.

Let's see now, does the church practise fair-play, or only teach it as a doctrine for others to practise?

EVENTS FORECAST

Events listed last month are not repeated here.

Berea, Ohio, 19th annual Bach Festival, Baldwin-Wallace Conservatory, June 1, 2, three programs each day, "B-Minor Mass," orchestral transcription of Art of Fugue, Brandenburg Concerto 4, Cantatas 52, 82.

Bethlehem, Pa., 44th annual Bach Festival, May 25, 26, "B-Minor Mass," Cantatas 21, 50, 71, 78, 125, 180, paid-admission.

Cranford, N.J., Dr. Charlotte Garden's "Song of Amos," First Presbyterian, April 15, 8:00, Mary Elizabeth Bonnell directing.

New York, Hector Zeoli recital, Church of Ascension, April 23, 8:30.

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Musical Director

Edward Linzel

Choirmaster and Organist

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Organist

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Paul H. Eickmeyer

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 KALAMAZOO MALE CHORUS
 Kalamazoo, Michigan
 ST. PAUL'S EPISCOPAL CHURCH
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Mus.D., Mus.B., F.W.C.C.
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CHARLES DODSLEY WALKER

Church of Heavenly Rest, New York

One of the most distinctive 20th-century churches in the City is Heavenly Rest, Fifth Avenue (which is Central Park East) at 90th St., completed late in 1928 at a cost of about \$3,500,000., with a 4-104 Austin. The beloved Dr. J. Christopher Marks soon thereafter retired on pension. From T.A.O.'s viewpoint this magnificent Church has featured the talking end of its services but never adequately used the enormous "power of music to reach the human heart."

Mr. Walker's appointment early in 1951 came as a pleasant shock to all who have followed Heavenly Rest. Whether or not the Church is to be congratulated, remains to be seen; but all the evidence shouts a loud Yes.

Mr. Walker was born on a March 16 in New York City, got his first music in the



Charles Dodsley Walker

Cathedral Choir School (Cathedral of St. John, New York), continued in Trinity School, N.Y.C., two years, thence to Trinity College, Hartford, finally to Harvard Graduate School of Music. The business of attempted butchery, so beloved by politicians alone, never by citizens, got him then and four years later released him with the rank of lieutenant commander. Not bad, for an organist?

Something over two years of study & practice followed in Paris, where he also took unto himself a wife, an American girl, award-winner in voice, who, like him, was a student there. Now they are home in New York again and he has the pride—and enormous responsibility—of being organist of one of the City's finest churches, a church with unlimited possibilities.

The choral resources Mr. Walker found created for him by his predecessors are the remnants of a boychoir, bolstered by a senior-girls choir, some half-dozen women who have studied voice seriously, and enough men to bring the aggregate to something just under 50 voices.

"Although almost everyone I know thinks I am demented, I should like to build a boychoir and eventually attain a regular cathedral-type choir of boys and men." Since there is a new day in the understanding & use of boys' voices, T.A.O. considers him not demented at all but diligent; he knows what he

likes and he's going to try to get it. Eternally hooray for men like that.

Mrs. Walker at present sings with the chorus; when things get organized she will be one of the soloists in the contemplated special musicales. The rector is Dr. John Ellis Large. "He is tops. He believes when you hire a man to do a job, you should let him do it. What could be better than that?"

Organist & console are in a cubbyhole directly under the main organ chamber, recessed into the south choir section behind the choir-stalls; it's like asking Stokowski to conduct an orchestra in Carnegie Hall with the orchestra on the stage and Mr. Stokowski in the doorway behind them. For that bit of stupidity we should blame the architects, Mayers, Murray & Phillip, though in every other detail of the Church they deserve commendation, not condemnation.

Luck was with Mr. Walker? Possibly, but first take a look at his background & training in church music. No, we say luck is finally with Heavenly Rest. And this does not mean that anyone in his right mind wants any church to deteriorate into a concert hall; we don't want it to deteriorate into a lecture hall either. A Sunday service must be something vastly finer than either one alone, combining both so that hearts & minds & wills are bent to the gigantic task of making this world a finer place for all decent human beings. And that can no longer be done by pious prayers and wishful thinking.

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Lincoln University, Penna.

Charles Dodsley Walker

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STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

RECITAL PROGRAMS

Limitations of space confine these programs to those who have made their names nationally known as recitalists, and to programs of special character; all others must be held for later columns, taxes and high costs permitting.

MALCOLM W. CASS
Auditorium, Portland
Campra, Rigaudon
Bach, When Thou Art Near
Hollins, Spring Song
Bach, Fugue E♭
Grieg, Nocturne
Franck, Chorale E
Yon, Andante Rustica
Karg-Elert, Claire de Lune
Borowski, Intermezzo
Rowley, Gaudemus
Vierne, Divertissement
Widor, Andante Cantabile
Purvis, Forest Green
Widor, Toccata

Program used because it's a good one for its purpose.

***WALTER A. EICHINGER**
University of Washington
Marcello, Psalm 19
Handel's Concerto 13
McKay's Sonata 3
Franck, Chorale Bm
Bach, Prelude & Fugue G
Used because of the McKay.
H. TRALL HEITZENRATER
Baldwin-Wallace Conservatory
Senior Recital

Bach, Two Choralpreludes
Prelude & Fugue Am
Reubke's Sonata
Purvis, Contemplation
Widor, Intermezzo
Bullis, Invocation
Sowerby, Toccata

Used because it's a senior recital and includes three American composers.

JOSEPH HOFRICHTER
Oberlin Conservatory
Faculty Recital

Mendelssohn's Sonata
Bach, Two Choralpreludes
Prelude & Fugue D
Mozart, Andante F
DeLamarter, Gothic Prelude
Sowerby, Poem (viola & organ)

Used for two American composers.

EDWIN ARTHUR KRAFT
Trinity Cathedral, Cleveland
*Walton, Fantasia on Christmas Carols
Langlais, Nativite
Brahms, Rose Breaks Into Bloom
Tchaikovsky, Dance of Candy Fairy
Dance of Reed Flutes
Bach, In Dulci Jubilo

Lang's Festival Suite
Purvis, Greensleeves
Karg-Elert, From Depths of My Heart
Purvis, Divinum Mysterium
Banks, Finale on a Noel
*Handel, Joshua: Grand Chorus
Bach, Prelude & Fugue Am
Veracini, Largo
Weitz, Sicilienne
Walton, Scherzetto
Whitlock, Folk Tune
Purvis, Kyrie Eleison
McKay's Suite on 16th-Century Tunes
Rachmaninov, Serenade
Used because Mr. Kraft always keeps himself up to date, i.e. the Lang and McKay Suites.

CLAUDE L. MURPHREE
Methodist Church, Dunedin
Handel, Allegro Maestoso
Yon, Rimenbranza; Primitive Organ.
Bach, Prelude & Fugue Fm
Stoughton, Dreams
Rameau, Tambourin
Nevin, Sylvan Idyl
Pereda, Berceuse
Weaver, Squirrel
Diggle, Rejoice Ye Pure in Heart

Used because Mr. Murphree always thinks more of his audience than of himself; his early 1951 recitals to date: Jan. 19, 21, 29,

Emerson Richards Organ Architect

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Wolstenholme, Largo & Finale
Bonnet, Elfes
Mackelberghe, Softly Along the Road
Karg-Elert, Waters of Babylon
Vierne, Son. 4: Romance
*Cabezon, Variations on Galliard
Bach, Walk to Jerusalem
Schumann, Sketch C
Merkel, Son. 2: Adagio
DeLamarter, Chapel in the Smokies
Peeters, Two Choralpreludes
Lemmens, Fanfare
*Jongen, Chorale
Kuhnau, O Sacred Head
Bedell, In Paradisum
Davies, Solemn Melody

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Wesley, Gavotte
Purvis, Communion
Dupre, Variations on a Noel
Franck, Pastorale
Messiaen, Outburst of Joy
DR. LESLIE P. SPELMAN
Masonic Temple, Tucson
Purcell, Trumpet Tune & Air
Byrd, Pavanne
Lubeck, Prelude & Fugue Dm
Bach, Three Choralpreludes
Balbastre, Noel
Van Hulse, Fantasia on Bach
Schumann, Sketch C
Bonnet, Berceuse
Van Hulse, Chorale Fantasy on St. Magnus
Jacobi, Two Preludes
Andriessen, Finale

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Franck, Prelude-Fugue-Variation
Andriessen, Chorale 3
Marriott, Cathedral at Night
Roberts, Carillon
Andriessen, Toccata
*Clerambault's Suite Gm
Franck, Pastorale
Purvis, Vexilla Regie; Spiritual;
Dies Irae.
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Couperin, Soeur Monique
Debussy, Afternoon of a Faun
Gigout, Grand Choeur Dialogue
Russell, Bells of St. Anne
Vierne, Son. 1: Scherzo
Franck, Cantabile; Chorale Am.

And for an encore, Handel's Largo; a good
program for its purpose, in the series of
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Sweelinck, Fantasy in Echo Style
Scheidt, Why Dost Thou Afflict
Hindemith's Sonatt Efm

Milhaud, Nine Preludes

The 2-21 McManis organ is in the Uni-
versity's Museum of Art, hence this type of
program—which the Dean said was "music
from the greatest period of organ literature."

***ARDEN WHITACRE**

Cadet Chapel, West Point
Bach, Toccata & Fugue Dm;
Four Choralpreludes; Fugue G.
Peeters, Aria; Toccata Modale.
Sowerby, Carillon
Dupre, Variations on a Noel

ERNEST WHITE

St. Andrew's Presbyterian, Toronto
Handel's Concerto 1
Durufle, Prelude
o-s. Pinkham, Sonatina
Banks, Prelude
Sgambati, Andante Solenne
Karam, Modal Trumpet
Willan, Scherzo Bm
Farnam, Toccata
o-s. Clokey's Partita

Gerald Bales conducted the ensemble; pre-
sumably the Handel was done by organ &
instruments, the program does not say.

OH NOT AN ORGANIST!

Toscanini could present in his Carnegie Hall
concert such a piece as Mendelssohn's Mid-
summer Night's Dream Overture, but please

never expect an organist to play anything but
pre-Bach. Tosci stooped that low Feb. 10,
1951, in New York City, hooray!

PHILADELPHIA ORCHESTRA

would visit Carnegie Hall, New York, and
play a program like this:

Mozart, Magic Flute Overture
Beethoven, Symphony 6
Ravel, La Valse
Faure, Pelleas Suite
Dukas, Sorcerer's Apprentice
No Buxtehude, no pre-Bach; isn't it terrible?
Never ask an organist to do such a thing;
he'd get leprosy in the fingers.

"ABOVE ALL

this nation was built on the Christian ideal
that God is so real that the individual man
has the divine right and the divine gift to
keep his self-respect by making his own
living, without expecting the world to make
a living for him."—Dr. Earle B. Jewell, St.
Andrew's Episcopal, Kansas City.

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conceptions is that income is money and can
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Edward A. Keller, director of the Bureau
of Economic Research, University of Notre
Dame.



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OBITUARY NOTICES

These fellow-workers have finished their course; their memories live on with us.

Augustus C. Foster, Dec. 30, 1950, Boston, Mass., long associated with Spencer Turbine Co.'s Orgoblo interests in the New England territory, associated with T.A.O.'s family as long as any of us can remember.

Harold Bauer, March 12, 1951, Miami, Fla.; born April 28, 1873, near London, Eng.; first concert in America in 1900; "one of the last surviving pianistic giants in possibly the greatest period of piano playing—the post-Liszt period," said the New York Times. He

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*Dr. John Winter Thompson
Dec. 21, 1867—March 8, 1951*

and Ossip Gabrilowitsch inaugurated two-piano concerts that gave pleasure to vast audiences. In his autobiography he listed some of his choice dislikes—practising, touring, concert life in general, 'command performances' in particular, and "above all, music critics."

Ivor Novello, March 6, 1951, London, Eng., born Jan. 15, 1893, in Wales; "composer and producer and star of more than a dozen long-run music comedies."

Mary E. O'Connor, March 8, 1951, Plainfield, N.J., aged 80; organist of St. Joseph's Church, North Plainfield, forty years.

Dr. Franklin Stead, Feb. 25, 1951, Chicago, aged 86; church organist and faculty member of various colleges.

Dr. John Winter Thompson, March 8, 1951, Galesburg, Ill.; born Dec. 21, 1867, Leland, Mich., graduated from Oberlin Conservatory in 1890; taught organ & theory in Knox College many years, retired ten years ago; has some two dozen organ pieces in print; survived by his widow and two daughters.

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Louisville, Ky., St. Francis Assisi, 3m.
Memphis, Tenn., Calvary Methodist.
New York, N.Y., Bronx, St. Francis Xavier.
Pittsburgh, Pa., St. Henry Catholic.
South Amboy, N.J., Sacred Heart Church.

Toledo, O., Sacred Heart Church, 3m.
West Point, Ga., First Baptist.
Williamsburg, Ky., First Baptist.
New York, N.Y., Bronx, St. Nicholas of Tolentine Church, 3-41 installed in March, 1951, stoplist in later columns.

FREDERICKSBURG, VA.

Mary Washington College, women's division of University of Virginia, now has a 2m Moller, rebuilt by Newcomer Organ Co., 24 stops,

two at 16' in the Pedal, Great separately enclosed.

ORGANIST GIVES CHIMES

William F. Brame, St. Timothy's Episcopal, Wilson, N.C., has added to the organ a set of Chimes "in honor of his mother." There is also a set of Maas Chimes in the First Presbyterian Wicks organ, Wilson, dedicated at the same time.

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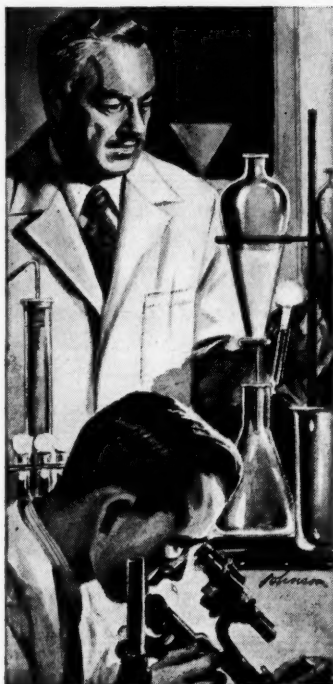
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SUMMER COURSES

Complete list of all courses advertised in these pages for the current season.

Guilmant Organ School, organ and other subjects, New York City, July 2 to Aug. 4.

Juilliard School of Music, organ, church music, choral conducting, New York City, July 2 to Aug. 10.

Organ Institute, concentrating on organ, master-classes with specialists, Andover and Methuen, Mass., July 20 to Aug. 18.

School of Sacred Music, choral work in all church-music branches, private organ, voice, theory instruction, New York City, July 5 to Aug. 18.

Wa-Li-Ro, boychoir work, Put-in-Bay, Ohio, June 25 to 29.

Wellesley Conference, church-music problems and choir-work, Wellesley, Mass., June 24 to 30.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching of Dr. John Finley Williamson, Princeton, N.J., July 23 to Aug. 12.

NOTES

Additional facts of special importance not included in the advertising and not given here so far in any form.

Organ Institute

Auditors will be admitted to the master-classes in Methuen Memorial Hall; students playing in these classes will be limited, and they will be playing for the criticisms and suggestions of the faculty, while the auditors will be students participating in the Institute courses in every other way except this public playing. At the first session, July 22, E. Power Biggs will give a concert; students may occupy their dormitory rooms in Phillips Academy after noon of that day, registration will close at noon July 23, the regular class meetings beginning that afternoon.

This year the ancient music to be studied will be taken from Peters Edition Vols. 1 & 2, new series, edited by Straube: Vol. 1 of Historical Organ Recitals edited by Bonnet; and any other pieces from ancient times any individual student chooses.

The Bach will include the Sonatas, the Schuebler, Eighteen Great, Clavier Exercise Part 3, Partitas, Concertos in G & Am. Toccatas & Fugues in C, F, Dm, Preludes & Fugue Fm, Gm, Am, Bm, Passacaglia, Orgelbuechlein, and the Eight Little Preludes & Fugues.

Franck's Chorales, Brahms' Choralpreludes, Reger's Op. 59, Hindemith's Sonatas, and pieces by Messiaen, Durufle, Honegger, Milhaud, Piston, and Schoenberg, will be studied.

The other recitalists, following Mr. Biggs, will be the members of the faculty; Mr. Howes each Saturday evening will give a concert with his chamber orchestra. Visitors to these concerts will be accommodated in Andover Inn.

Wellesley Conference

Dr. Lowell P. Beveridge will teach choir organization & training, rehearsal methods, etc. Ray Brown will deal with 'music for the prayerbook services,' chants, plainsong, etc. Edward B. Gammons deals with anthems and service music for the liturgical year, with 'repertoire and interpretations that will be practical for the average choir.'

There will be special lectures on accompanying, music for special occasions, volunteer choirs, junior choirs, and boychoirs. Dr. Beveridge will conduct daily rehearsals of a choir composed of students in the Conference, preparing practical anthems etc. to be sung at the final service of the Conference. Special problems of individuals will be dealt with in personal conferences.

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through college!"



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MURDER INC.

Thank you so much, Mr. Truman, for the following figures issued by one of your own appointees March 14, 1951:

8,101 Killed,
10,440 Missing—worse than death,
36,108 Wounded,
54,649 Total casualties. We're sure the families of these 54,649 American lads will be forever grateful to the Truman hot-headedness that led to these deaths & wounds. Isn't social-democracy grand? "Our facilities must be expanded immediately to meet the increasing needs of the 2,500,000 young men who must continue for the rest of their lives to pay the price of patriotism," said the Disabled American Veterans Inc. Yea verily, social-democracy is grand.

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**ROBERT L. McKIM**

of St. Peter's Lutheran, Baltimore, figured his duties were much more than merely playing any instrument the Church threw at him, so he found an old organ, acquired it for himself, then loaned it to his Church, at a cost of only \$150. to the Church. Here he is in his garage where he first stored the old organ.

BRUCE PRINCE JOSEPH

was guest soloist Jan. 14 with the Pardo Ancient-Instrument Players in Los Angeles County Museum, playing works of Bach, Couperin, Loeillet, Sammartini, using harpsichord (made by Neupert, Nuremberg) and recording the entire program on tape which was then distributed to 69 cities for radio broadcast. The KFAC broadcast resulted in requests for more such programs. Feb. 19 he was soloist in Music Hall with the Wagner Chorale, in Bach's "Cantata 106." Capitol has released a recording of Handel's Concerto Grosso, Mr. Joseph harpsichord soloist. His concerts this season feature combined harpsichord and organ solos.

BERNARD R. LABERGE

has at last been recognized by the Belgian politicians for his work in presenting Belgian artists in concert tours before American audiences, a work Americans recognized years ago. Belgium has conferred on him the Cross of the Knight of the Order of the Crown. Mr. LaBerge has managed tours for the Pro Arte Quartet, Musique des Guides (the Royal Belgian Band), Belgian Piano String Quartet, Pro Musica Antiqua, all of them Belgian musicians, the latter to return this fall for another transcontinental tour. Among noted Belgian organists who have toured under LaBerge Management are Dr. Charles M. Courboin and Flor Peeters. Dr. Courboin is now devoting himself to the music of St. Patrick's Cathedral, New York, but Mr. Peeters is, fortunately, continuing his tours here every season or two.

WASHINGTON D.C. 1951

"Once the seat of right,
and now a haunt of murderers!
Your rulers are unruly men,
hand in hand with thieves,
every one fond of his bribe,
keen upon fees,
but careless of the orphan's rights, and of the widow's cause."—Isaiah 1: 21, from the Moffatt translation, Harper & Bros. (one of the most accurate translations available).

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